



**Queensland University of Technology**  
Brisbane Australia

This is the author's version of a work that was submitted/accepted for publication in the following source:

Gattenhof, Sandra Jane

(2015)

The politics of art/Art of politics.

*Journal of Queensland Drama Educator*, 38, pp. 19-29.

This file was downloaded from: <http://eprints.qut.edu.au/86705/>

**© © Drama Queensland 2015 Copyright remains the property of the authors of articles in this journal.**

**Notice:** *Changes introduced as a result of publishing processes such as copy-editing and formatting may not be reflected in this document. For a definitive version of this work, please refer to the published source:*

# DRAMA QUEENSLAND SAYS MOSAIC

**DQ**  
DRAMA  
QUEENSLAND

JOURNAL OF QUEENSLAND DRAMA EDUCATORS  
VOLUME 38

---

# DRAMA QUEENSLAND SAYS MOSAIC

JOURNAL OF QUEENSLAND DRAMA EDUCATORS 38

## Editorial

**Mosaic** – an art form which uses pieces of materials placed together to create a unified whole. **Teaching** - an art form which uses pedagogical pieces enacted together to create a unified whole.

On behalf of Drama Queensland, a heartfelt thanks must go to all of the authors who have so generously contributed their articles. Thank you for sharing your thoughts, wisdom and ideas, and shaping our dramatic artistry.

Firstly, John Saunders provides valuable research on the impact of The Arts – powerful verbiage for all advocates to know, understand and shout from the roof tops.

The keynote from this year's State Conference LIMITLESS, delivered by Dr Sandra Gattenhof presents a thought-provoking discussion demystifying the political agenda impacting arts education in contemporary classrooms.

What might it mean to be drama literate? Making direct reference to the Australian Curriculum, Dr Madonna Stinson's article considers literacy strategies that could be developed as the new drama curriculum moves towards implementation.

Delivered as the keynote address at this year's Educator's Performing Arts Market (EPAM), Annette Box provides valuable 'matchmaking' insights for arts organisations, school educators and young people, as the theatre stakeholders of the future.

Finally, Craig Wood presents a reflective study that revisits the words often attributed to teacher and astronaut Christa McAuliffe, "I touch the future...I teach!", attempting to understand the notion of 'touching the future' in his own Drama classroom.

We hope you enjoy reading our 'new look' academic journal. May little tiles of dramatic wisdom enrich your own pedagogy.

Kim Sullivan

Editor

Drama Queensland

38

ISSN 0727-4432

Drama Queensland Says  
is published by Drama Queensland, the  
Queensland Association for Drama Education.  
P.O. Box 215  
Paddington QLD 4064

**Membership and other enquiries may be directed to:**

Alaana Sheppard  
Business Manager Drama Queensland  
F: (07) 3009 0059  
E: admin@dramaqueensland.org.au  
www.dramaqueensland.org.au

**Editor:** Kim Sullivan

**Design and Layout:** Brenton Gaw  
studiocrosses.com.au

Drama Queensland 2015

Copyright remains the property of the authors of articles in this journal.

## Executive

President: Annette Box  
Business Manager & Administrator:  
Alaana Sheppard  
Vice President - Planning: Bec Evans  
Vice President - DALO: Julianne Macpherson  
Vice President - Professional Development:  
Dana Holden  
Vice President - Communications: Naomi Russell  
Professional Development Officers:  
Jo Brasch-McPhee,  
Brad Jennings  
Membership Officer Secondary / Tertiary:  
Emilia Keene  
Membership Officer Regional: Emma Hill  
Journal Editor: Kim Sullivan  
Musesheet Editor: Stephanie Coleman  
DQ News Editor: Daniela Martiri  
Website Editor: Ian Sweeney  
Projects: Craig Wood  
Co-opted Members: Monique McMullen, Stacey  
Muller, Sarah Ryan, Tammy Johnstone.

## What is Drama Queensland?

Drama Queensland is the professional association for all people concerned with drama education in Queensland. Drama Queensland promotes the development of drama and theatre in education environments by organizing workshops, seminars and conference; by making available audio visual, printed and human resources. Drama Queensland is also available for consultancy. This state association is affiliated with the national body, Drama Australia.

---

# Contents

Advocacy: The Arts - Prepare for the Battle John Saunders	8
The Politics of Art / The Art of Politics Dr Sandra Gattenhof	19
Drama Literacy – Developing the know-how of drama Dr Madonna Stinson	30
'Be a Gumby and Mind the Gap, Dexter!' Annette Box	41
I touch the future....I teach! Craig Wood	47

---

# The Politics of Art / The Art of Politics

## Dr Sandra Gattenhof

Dr **Sandra Gattenhof** is Associate Professor and Head of Drama in the Creative Industries Faculty, Queensland University of Technology (QUT). At QUT she is co-convenor Art, Design and Creative Education research group and co-program leader within Children and Youth Research Centre. Sandra specialises in drama / arts in schools, postdramatic theatre, arts & cultural evaluation and contemporary performance for children and young people.

### **ABSTRACT**

Author Toni Morrison said, “All good art is political! There is none that isn’t”. Perhaps this is why the arts and artists throughout history have been positioned as dangerous, troubling and on the margin. Art works can ask questions of us, challenge assumptions and name the un-nameable. Art works challenge hegemonies and the status quo – they trouble politics. So what happens when arts meets politics when it comes to the entitlement for young Australians to an arts-rich education? How do we navigate the tricky waters of the political ebb and flow to champion the agenda for arts education in contemporary classrooms so that our young people can be cultural navigators, cultural auteurs and culture makers?

**THE FOLLOWING TEXT WAS DELIVERED AS THE KEYNOTE ADDRESS AT THE DRAMA QUEENSLAND STATE CONFERENCE ON FRIDAY 13 MARCH, 2015.**

Thank you Annette Box, Dana Holden and the Drama Queensland Executive and

Management Committee for this invitation to address the conference.

Before I commence I would like to acknowledge the traditional owners of the land on which we gather and pay my respect to the elders past, present and emerging to recognize that these lands have always been places of learning and arts practice.

I have deliberately eschewed the use of PowerPoint or images in this keynote. I have been doing this a bit in my teaching recently due to research from Baroness Professor Susan Greenfield (2004), that sexy beast of neuroscience, whose research into our changing brains indicates that due to the over stimulation of visual data delivered through digital devices there is a reduction in young people around sustained attention spans, personal communication skills, imagination and in the ability to think abstractly. So I will do the words and you can make the pictures. Here we go.

According to Artfacts (2014), the online home for statistics about Australian arts,

9 in 10 Australians think the arts are an important part of education. John O'Toole in his introduction to the book *Young Audiences, Theatre and the Cultural Conversation* notes, "[almost] everybody, in fact, thinks the arts are a good thing, and an important part of our cultural conversation, and theatre is part of that" (O'Toole, 2014, p. 1).

Why, then, is the message not getting through to government on all levels about the importance of the inclusion of the five art forms in the Australian curriculum? I mention the five art forms because as most of you would be aware the Donnelly-Wiltshire review of the Australian Curriculum that was released in November last year supported the inclusion of two – music and visual art – rather than the five subjects – dance, drama, music, media arts and visual art. Drama is one of three being possibly pushed to the margins. Author Toni Morrison said, "All good art is political! There is none that isn't". Perhaps this is why the arts and artists throughout history have been positioned as dangerous, troubling and on the margin. Art works can ask questions of us, challenge assumptions and name the un-nameable. Art works challenge hegemonies and the status quo – they trouble politics. Is our history of drama and theatre as an art form so transgressive that it warrants being effectively censored from the cultural experience and education of our young people? Tim Prentki in his recent *Drama Australia* monograph, *Banking on Drama Education* (2014) certainly thinks so. He says,

Not only does drama stand outside the conceptual frame of a curriculum grounded in the already known, the fixed and the measurable, thereby confirming expertise beyond the teacher of such knowledge, it also occupies a position away from the mainstream of our consumer society. (Prentki, 2014, p. 14)

Perhaps it is prudent to trace back through our recent history in terms of arts engagement at a national level. Cate Blanchett spoke eloquently of the role of government in leading policy and practice in arts at Gough Whitlam's memorial late last year. While Blanchett garnered some criticism about the content of the speech and why she had been chosen to speak – Australia's tall poppy syndrome at play here – she noted how arts policies of the Whitlam government had impacted, no, changed the course of her life.

Blanchett (2014) said, and I have redacted some of her speech;

I am the product of an Australia that wanted, and was encouraged, to explore its voice culturally. I stuck a random pin in the map, because [Whitlam's] effect on the geo-cultural-political map of Australia is so vast that wherever you stick the pin in you get a wealth of Gough's legacy. Hugo Weaving, Noni Hazlehurst, Sam Neill, Rowan Woods, Jacquelin Perske, Vincent Sheehan, AFTRS, STC, Cabramatta, multiculturalism, urban stories, Australia's relationship with Asia, a complex national identity scrutinising itself through difficult and well-wrought

drama; the list goes on. And that is just one pin stab in one art form from one beneficiary's perspective. It's exhausting just trying to conceive of it.

In December 1972, the Australian Labor Party won office. Gough Whitlam brought to the Prime Ministership a passionate belief in the importance of the arts. Whitlam himself said of his government and the Arts;

In any civilised community, the arts and associated amenities must occupy a central place. Their enjoyment should not be seen as remote from everyday life. Of all the objectives of my government, none had a higher priority than the encouragement of the arts - the preservation and enrichment of our cultural and intellectual heritage. Indeed I would argue that all other objectives of a Labor government - social reform, justice and equity in the provision of welfare services and educational opportunities - have as their goal the creation of a society in which the arts and the appreciation of spiritual and intellectual values can flourish. Our other objectives are all means to an end. The enjoyment of the arts is an end in itself.

Given the current political climate in Australia the contemporary relevance of these words is profound. Were these halcyon days? I am not sure. It didn't signal the greater inclusion of arts in schools beyond music and visual art. But I do know we are presently so very close to changing the arts and cultural landscape once again through an entitlement to arts education

for all young people in the Australian Curriculum: The Arts. But I believe that we may have some barriers in our way that we must seek to redress.

There are two large elephants in the room that I believe may be contributing to the political invisibility of young people and the arts debate in regard to the inclusion of arts and cultural entitlement across five art forms in the Australian Curriculum. These can be easily captured into the soundbite of policy and policy activation through funding.

Elephant number one in the room is the lack of a coherent arts and cultural policy. Under the Julia Gillard Labour government there was the development of an unrealized national cultural policy titled Creative Australia (2013) that had its roots back in Creative Nation launched in 1994 under the Keating Labour government. In the same year the federal coalition released a document entitled The Cultural Frontier, Coalition Priorities for the Arts.

However in both The Cultural Frontier, Coalition Priorities for the Arts and Creative Nation, and I am quoting here from commentator John Gardiner-Garden:

There were no plans for more music and art in schools, better community craft facilities, more public halls with wooden floors, more devolved grant schemes. The government statement asserted culture might 'arise from the community' but 'the most highly developed and imaginative aspects of our culture are the arts and sciences which are fed



back to the community by the most talented individuals'. The government's Charter of Cultural Rights included 'the right to an education that develops individual creativity and appreciation of the creativity of others' and 'the rights to community participation in cultural and intellectual life' but elsewhere in its statement's preamble 'egalitarianism and fair play' seem to come second to 'honouring the talented few at the expense of the many'. (Gardiner-Garden, 2009, p. 44)

Gillard's vision for the arts in Creative Australia (2013) was articulated around five goals. Goal Two that stated: "Ensure that government support reflects the diversity of Australia and that all citizens, wherever they live, whatever their background or circumstances, have a right to shape our cultural identity and its expression (Australian Government, 2013, p. 44). This is where the intersection of young Australians and the arts is located. This is further developed in the pathways for action section and was articulated as "a universal arts education for lifelong learning and to drive creativity and innovation" (Australian Government, 2013, p. 77). This statement explicitly supported the inclusion of an arts entitlement for all young Australians in the Australian Curriculum by mandating that "every student has the opportunity to receive an arts education" and that "creativity in schools is considered as a vital 21st century skill to drive innovation and productivity (ibid.)

The Abbott government does not have any arts or cultural policy. Mark Dreyfus Shadow Attorney-General and Shadow Minister for Arts posted on Facebook on 22 February this year stated that;

It is now over 17 months since the election and the Abbott Government still does not have an arts policy. Australia's cultural and creative sectors contribute approximately \$86 billion to our national GDP. That's 6.9% of total Australian GDP.

Another elephant in the room are the lapsed policies relating to children, young people and the arts.

Historically, Queensland has led the way with this through the development of youth arts policy championed by arts education heroes such as Judith McLean, Susan Richer, Louise Gough, Lana Gishkariany, Gillian Gardiner, Louise Hollingsworth, Lenine Bourke and Mary-Ann Hunter in the late 1990s and early 2000s. Federal policy articulated and activated through the Australia Council for the Arts culminated in the publication of *Young People and the Arts* (2003). This policy built on the Council's earlier *Framework for Youth and the Arts* (1999) and the work of Australia Council's Youth Panel in the two years previous. "The policy [was] about the Australia Council's role in supporting, promoting and raising the profile of artistic and creative work by, for and with young people and children" (Australia Council for the Arts, 2003, p. 4).

Perhaps worrying at this moment in time is the visibility, or more accurately the

invisibility, of an explicit arts agenda for children and young people. Contained in the current Australia Council for the Arts document, *A Culturally Ambitious Nation: Strategic Plan 2014 To 2019* (2014) is an opening statement that says:

Creativity starts with childhood curiosity. It continues through our lives. A culturally ambitious nation embraces the arts in everyday life – at home, in kindergartens, schools and universities, in shopping centres and office blocks, at sporting venues, in the media. We want to be a nation where artistic enterprise and respect for culture are entrenched. (p. 1)

I completely agree with this position and applaud the approach to life-long learning and discovery of and through the arts that is expanded upon in “Goal Three: The arts enrich daily life for all” (p. 6). But tracing through this document reference to schools is made twice, education made only once. The direct statement about arts and young people is captured under Goal Three as being “We will strengthen artistic experiences by, with and for children and young people by facilitating collaboration between young people and more established artists to create new work” (p. 6). This is about developing artist product not about arts education.

This strategy and product development orientation is again echoed in another Australia Council for the Arts document titled *Artistic Vibrancy* (2014). Under the section outlining Engaged Communities (p.8)

it “supports participation and engagement by all” and *Vibrant Society and Culture* (p. 9) that seeks to “help make arts part of daily life”. The Australia Council for the Arts has always had as a primary objective the support of excellence and we find it again in this policy statement but the fact remains that there is no dedicated strategy or framework about the arts as it applies to children and young people in either the strategic plan or policy directions.

Likewise current policy or statements about the arts for children and young people is lacking in Queensland. Arts Queensland’s arts culture + me: Children and Young people in the Arts Action Plan was a four-year plan from 2008 to 2011. The plan outlined five areas for action: Creative spaces, Creative art makers and participants, Creative citizens, Creative pathways, Creative generators. Notwithstanding that we have a new state government in Queensland and we are waiting for new mandates arts culture + me lapsed three years ago and nothing has been developed to replace it.

Coupled with the watering down of policy is funding allocation for the arts engagement in both formal education and recreational settings. The removal of funding to youth arts in Queensland in 2013 resulted in the loss of peak organisations such as Youth Arts Queensland (YAQ). At a national level, one year earlier, there was the defunding of Young People and the Arts (that goes by the acronym of YPAA). YPAA is the peak national body representing practitioners that engage children and young people in the arts across Australia and internationally with more than

30 years of activity. YPAA still exists and has an operational board, but the loss of funding resulted in the loss of the Executive Officer and administration support much of which was dedicated to lobbying, consulting and developing national communications through newsletters, sector meetings, symposiums and fora.

Another great loss to the performing arts sector for children and young people was the discontinuation of Lowdown. Lowdown was a dedicated monthly magazine that provided articles, research, commentary, performance reviews and performance listings about Youth Performing Arts in Australia. It was run out of Carclew Youth Arts Centre in Adelaide. For many years it was a paper-based magazine, but cuts to operating funds and publication expenses forced Lowdown to move to an online format. It struggled in the online format for some time until all funding was lost and it ceased publication. This has left an enormous gap in the field of practice and reportage in the public sphere. Nothing has replaced Lowdown, not even the small number of academic articles written about youth performing arts published in journals such as *NJ* – the journal of Drama Australia, *Applied Theatre Researcher*, and *Youth Arts Journal* out of the United States of America. There simply is no dedicated national forum for the analysis and reporting of performance for, by and with children and young people in Australia. As Lenine Bourke and Mary Ann Hunter noted in their 2011 Platform paper titled, *Not Just an Audience; young people transforming our theatre*, “the fact that organisations,

[such as I have mentioned, are] recognized as key infrastructure partners by their government funding agencies [enabled] long-term security, encourage[d] far-reaching strategy and promote[d] responsive sector development” (Bourke and Hunter, 2011, p.27).

What do the removal of these structures signal to government and the populous other than the loss of jobs? It may be interpreted by government ministers and policy-makers as saying that children and young people are not important, and even more the provision of arts and cultural access for Australia's young hearts and minds does not need further attention. Nothing could be further from the truth.

I believe it is time to declare a national arts and cultural emergency for children and young people in Australia. If we turn our attention to the commentary emerging from the United Kingdom, that is systematically stripping the arts from the national curriculum, one could see this move as a possible ‘canary in the mine’ for Australia and I would certainly raise the alarm.

The 2015 report by the Warwick Commission on the Future of Cultural Value entitled *Enriching Britain: Culture, Creativity and Growth* found that creativity and the arts are being squeezed out of schools. Vikki Heywood, the chair of the commission, said:

Two of the most eye-opening aspects of the inquiry were to do with cultural education and the lack of diversity in arts audiences. The cultural and creative

economies were one ecosystem, she said, and policymakers needed to realise that if you fiddle around with the education system at one end then something at the other end goes wonky. (Heywood in Brown, 2015)

The findings from the UK report claim that there has been a significant decline in the number of state schools offering arts subjects taught by specialist teachers. “Between 2003-2013 there has been a 23% drop in the GCSE numbers for Drama” (Neelands et al. 2015, p. 46) with “8% fewer Drama teachers. In schools where a subject has been withdrawn, Drama and Performing Arts has dropped by 23%” (Neelands et al. 2015, p. 47). Perhaps the most alarming piece of evidence is around arts equity and access for children and young people, that echoes possible trajectories for Australia as well:

Without educational intervention we are in danger of allowing a two-tier system in which the most advantaged in social and economic terms are also the most advantaged in benefitting economically, socially and personally from the full range of cultural and creative experiences. (Neelands et al. 2015, p. 47)

I am not suggesting that we should return to times past, but perhaps we should plunder our history and lobby for a redevelopment or reinvigoration of a strong arts policy for children and young people at federal and state level to bolster the minimum entitlement to arts and cultural engagement that was promised with the

inclusion of the arts in the Australian curriculum. Following the agreement for the inclusion of the arts in the national curriculum (as it was called in 2009), Peter Garrett then Minister for the Environment, Heritage and the Arts stated: “Creativity, interpretation, innovation and cultural understanding are all sought-after skills for new and emerging industries in the twenty-first century. Arts education provides students with the tools to develop these skills” (Pratt, 2009). This, I would argue, is still the case. Nothing has changed and the passion about this from teachers, arts educators, artists and academics has not waned. Indeed it is the right of young people to arts engagement. As Article 13 of the Convention on the Rights of the Child states:

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive, and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

So far I have painted a bleak picture but there is a chink of silver lining in those grey clouds.

Firstly, the promise to deliver an entitlement through formal schooling to five art subjects – dance, drama, media arts, music and visual art – through the Australia Curriculum is still very much alive. A number of recommendations contained in the review pointed to a reduced offering for the arts

in Australian schools with music and visual art mandated and the other three, including drama, subsumed into other learning areas or made elective subjects. At the meeting of state and federal education ministers in December last year the decision was taken to hand the review back to ACARA for response. This response, yet to be made public, has been developed and will go through a series of consultations with the ACARA board and the Education Council of Ministers throughout this year. It is hoped that the end of this calendar year will achieve a resolution. In the meantime, it is important to note that, at state and territory level, work around the development of curriculum materials for the five art forms and implementation continues. In brief, each state or territory is approaching this differently.

Tasmania, South Australia and ACT are at the beginning stages of implementation with reporting on the arts from end 2016. Northern Territory follows the South Australian curriculum so they are at a similar stage as their counterpart. Queensland has appointed a team of seventeen arts educators to develop C2C materials for the five arts subjects for trial and implementation. These materials will be available to all schooling sectors – public, Catholic and independent. Western Australia is developing a year-by-year syllabus rather than working in the band structure that was developed in the Australian Curriculum: The Arts. The syllabus is currently with the Western Australian School Curriculum and Standards Authority Board for approval. Victoria has a new state education minister

who is currently reviewing all state curricula. Victoria may move to implement the Arts via AUSVELs, timeframe to be advised. New South Wales has not indicated timeframe as yet.

The idea that there was to be a congruent nation-wide curriculum in any learning area was never really going to be achieved because of the ultimate responsibility of education rests with each State or Territory due our historic constitutional setup and consequently the political relationship that states and territories have with the Commonwealth. While there can be overarching agreement and frameworks the delivery and implementation is a state-based issue not a federal one. To achieve a nation-wide approach to education would require a referendum to strike a new accord for education in Australia.

The recent release of Action Now, Classroom Ready Teachers - Report of the Teacher Education Ministerial Advisory Group (2015) by the Commonwealth government may provide an opportunity to lobby for the greater inclusion of arts engagement and training particularly for early childhood and primary pre-service educators. Of the 38 recommendations contained in the report a number of them are explicit or point to the need for reform in the higher education sector. There is one key recommendation that opens the door for increased arts training in teacher preparation courses:

Recommendation 18: Higher education providers equip all primary pre-service teachers with at least one subject

specialisation, prioritising science, mathematics or a language.

Lastly, comes the promise of a new government in Queensland. This is an opportunity not to revisit conversations and agreements from the past but an opportunity to rethink, revision, re-language and re-voice what we want as the minimum entitlement for arts and cultural engagement for our young people.

I am taking this path because experience tells us that policy equals action, and with action comes funding for implementation. This is why so many arts educators and academics around Australia have fought and will continue to fight for the inclusion of five art forms in the Australian curriculum. We know that without the minimum entitlement for all young Australians, no matter where they live or their economic background, being enshrined in government education and arts policy that children and young people will not be given equitable access to arts and cultural engagement. Governments, whether federal or local, need to be about more than fiscal policy relegating the arts into products of consumption and bums on seats figures. Governments need to take a broader view on the quality of life of its nation's citizens that includes our young Australians. It is in this sphere that the arts are of primary importance.

We, are by the nature of our art form, inherently transgressors. Through drama and theatre we ask questions, challenge assumptions and name the un-nameable. As a result of who we are and what we believe,

we as arts educators, artists and academics are not going to stop providing quality arts experiences for and with the children and young people that we teach, with or without policy or mandated curriculum. But it could be so much more. We have a chance of being at the international leading edge in the provision of arts education to allow young Australians to be culturally ambitious explorers, auteurs and makers. Margaret Seares, former Chair of the Australia Council for the Arts and now Chair of the Perth International Arts Festival says:

There's a whole raft of children missing out on something that can change their lives. We would be failing our children if we didn't have a national curriculum that looked after literacy, numeracy and languages, but it's also a failing if we don't look after the arts as well. (Seares in Perkin, 2009)

Tim Prentki believes "[it] may be time to work under the slogan of 'the political is personal' in order to connect the alienated and disaffected to the discourses of politics" (Prentki, 2014, p. 32).

Thank you.

## REFERENCES

- Australia Council for the Arts. (2014). *A Culturally Ambitious Nation: Strategic Plan 2014 to 2019*. Retrieved February 20, 2015, from [www.australiacouncil.gov.au/workspace/uploads/strategic-plan.pdf](http://www.australiacouncil.gov.au/workspace/uploads/strategic-plan.pdf)
- Australia Council for the Arts. (2014). *Artistic Vibrancy*. Retrieved December 5, 2014, from <http://www.australiacouncil.gov.au/ebook/artistic-vibrancy/>
- Australia Council for the Arts. (2014). *Art Facts*. Retrieved February 23, 2015, from <http://artfacts.australiacouncil.gov.au/overview/>
- Australia Council for the Arts. (2003). *Young People and the Arts. Strawberry Hills*, Sydney: Australia Council for the Arts. Retrieved February 19, 2015 from, [https://www.google.com.au/search?q=australia+council+youth+arts+policy&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-GB:official&client=firefox-a&gfe\\_rd=cr&ei=HX\\_qVN-cKSXu8wep74DABA](https://www.google.com.au/search?q=australia+council+youth+arts+policy&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-GB:official&client=firefox-a&gfe_rd=cr&ei=HX_qVN-cKSXu8wep74DABA)
- Australian Government, Department of Education and Training. (2015). *Action Now, Classroom Ready Teachers - Report of the Teacher Education Ministerial Advisory Group*. Retrieved February 26, 2015, from <http://docs.education.gov.au/node/36783>
- Australian Government. (2014). *Review of the Australian Curriculum: final report*. Retrieved October 12, 2014, from [http://docs.education.gov.au/system/files/doc/other/review\\_of\\_the\\_national\\_curriculum\\_final\\_report.pdf](http://docs.education.gov.au/system/files/doc/other/review_of_the_national_curriculum_final_report.pdf)
- Australian Government. (2013). *Creative Australia*. Canberra: Commonwealth of Australia. Retrieved 19 February, 2015, from <http://creativeaustralia.arts.gov.au/assets/Creative-Australia-PDF.pdf>
- Blanchett, C. (2014, November 5). *Cate Blanchett pays tribute to Gough Whitlam*: full text. Sydney Morning Herald. Retrieved from <http://www.smh.com.au/comment/cate-blanchett-pays-tribute-to-gough-whitlam-full-text-20141105-11hdb1.html>
- Bourke, L. and Hunter, M. (2011). *Not Just an Audience: Young People Transforming Our Theatre*. Platform Papers no. 26. Sydney: Currency House.
- Brown, M. (2015, February 18) *Arts and culture being 'systematically removed from UK education system'*. The Guardian. Retrieved from <http://gu.com/p/45q3g/sbl>
- Gardiner-Garden, J. (2009). *Commonwealth arts policy and administration – Parliament of Australia Library Background Note*. Retrieved February 23, 2015, from <http://www.aph.gov.au/binaries/library/pubs/bn/2008-09/artspolicy.pdf>
- Greenfield, S. (2004). *Tomorrow's People: how 21st century technology is changing the way we think and feel*. London: Penguin.

O'Toole, J. (2014). *Introduction*. In J. O'Toole, R-J. Adams, M. Anderson, B. Burton, B. & R. Ewing (Eds.), *Young Audiences, Theatre and the Cultural Conversation* (pp. 1-13). London: Springer.

Neelands, J., Belfiore, E., Firth, C., Hart, N., Perrin, L., Brock, S., Holdaway, D., Woddis, J. & Knell, J. (2015). *Enriching Britain: Culture, Creativity and Growth*. Coventry, United Kingdom: University of Warwick. Retrieved February 20, 2015, from <http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/>

Perkin, C. (2009, April 17). *Changing our tune on education*. The Australian. Retrieved from <http://www.theaustralian.news.com.au/story/0,25197,2534425316947,00.html>

Pratt, M. (2009, April 17). *Arts in Australia's National School Curriculum*. Media Release The Hon Peter Garrett MP Minister for the Environment, Heritage and the Arts. Retrieved February 23, 2015, from <http://arted.org.au/wp-content/uploads/2009/04/press-release-arts-in-national-curriculum.pdf>

Prentki, T. (2014). *Banking on Drama Education: Drama Australia Monograph No. Seven*. Brisbane: Drama Australia.

Queensland Government. (2008). *arts culture + me: Children and Young people in the Arts Action Plan*. Brisbane: Arts Queensland. Retrieved February 24, 2015, from <http://www.arts.qld.gov.au/policy/cyp.html>

United Nations Human Rights, Office of the High Commissioner for Human Rights. *Convention on the Rights of the Child*. Retrieved February 23, 2015, from <http://www.ohchr.org/en/professionalinterest/pages/crc.aspx>